

2002-2003



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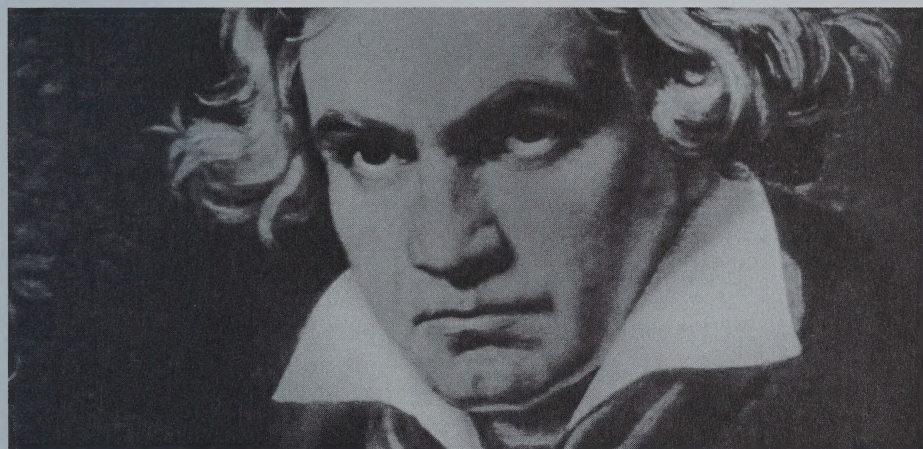
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— Rich Warren

# Program

## 2002–2003 Season

Friday, April 11, 8.00pm  
Saturday, April 12, 3.00pm  
Sunday, April 13, 3.00pm  
Symphony Hall, Boston

Grant Llewellyn, conductor

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FRIDAY AND SUNDAY

***Friede auf Erden* (Peace on Earth), Op. 13**

Arnold Schoenberg  
(1874–1951)

SATURDAY

*Musical introduction and demonstration hosted by Grant Llewellyn and Harvard  
University Professor Thomas Forrest Kelly*

—INTERMISSION—

**Symphony No. 9 in D Minor, Op. 125**

Ludwig van Beethoven  
(1770–1827)

*Allegro ma non troppo e un poco maestoso*  
*Molto vivace*  
*Adagio molto e cantabile*  
*Finale*

Ellen Chickering, soprano  
Mary Phillips, mezzo-soprano  
William Hite, tenor  
Stephen Powell, baritone

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The program will run for approximately two hours.

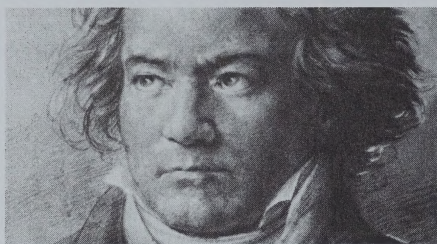
The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.



# Program Notes

## Joy and Peace

I carry my thoughts about with me for a long time...before I set them down...I am sure not to forget a theme which I have once conceived, even after years have passed. I make many changes, reject and reattempt until I am satisfied. Then the working-out in breadth,



Ludwig van Beethoven

length, height and depth begins in my head...[T]he basic idea...rises, grows upward, and I hear and see the picture as a whole take shape and stand forth before me as though cast in a single piece, so that all that is left is the work of writing it down...[M]y ideas...come to me uninvited...They are roused by moods which...are transmuted into...tones, that sound, roar and storm until at last they take shape for me as notes. -Ludwig van Beethoven, 1823

### BEETHOVEN AND BOSTON

One need look no further than the stage of Symphony Hall for evidence of the enduring significance of Beethoven for Boston audiences: his name is engraved in the plaque that appears above the stage. While similar plaques bearing the names of other composers were to have surrounded the stage, no other composer could be agreed upon!

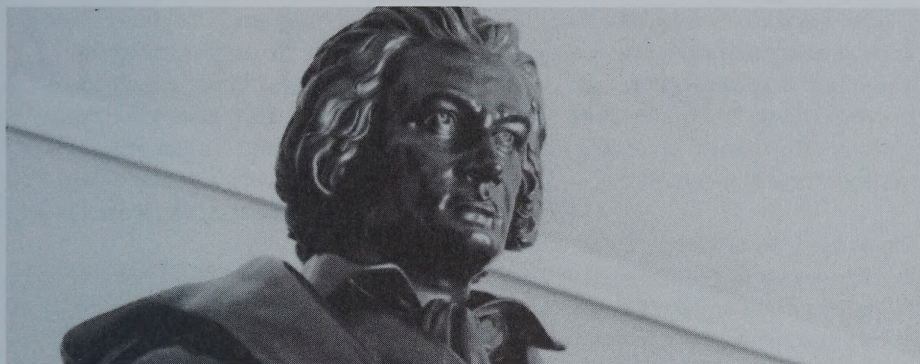
In 1823 the Society invited Beethoven to compose an oratorio on a biblical text. Although he did not immediately accept the commission, he did cite it as evidence of his growing international fame, and listed it as a projected work. There is a passing reference to it in a Conversation Book from April 1823:

*The oratorio for Boston? I cannot write what I should best like to write, but that which the pressing need of money obliges me to write. This not saying that I write only for money.*

The opening of Beethoven's Ninth Symphony seems to mirror the creative process the composer himself describes. The first movement begins almost imperceptibly with an open fifth played "pianissimo" (very softly), imparting a primordial quality. Tension builds as fragments of a theme, played in a sharply dotted rhythm in a descending direction, grow louder and louder, culminating in a portentous D-minor falling arpeggio played by all the instruments in unison. The movement unfolds as an epic drama between the stern first theme, and the second, contrasting, theme group which is in the major mode, has a rising contour, and is characterized by mellow woodwind sonorities. The movement closes with a stark statement of the D-minor first theme played "fortissimo" (very loudly).

Beethoven arrests our attention at the beginning of the Scherzo (Italian for "joke") with a series of descending-octave leaps that culminate in silence. He then launches into a D-minor fugato (an imitative section) in rapid triple meter, initially played





**The statue of Beethoven which the Society donated to New England Conservatory.**

"pianissimo" that lends it a delicate, fleeting quality. One of the most notable features of the movement is the off-beat interjections by the timpani (kettle drums). The tuneful D-major Trio (middle section) serves as a foil to the Scherzo.

---

**[M]y ideas... come to me  
uninvited... They are roused by  
moods which... are transmuted  
into... tones**

**-Ludwig van Beethoven**

---

The serene mood of the third movement, which is marked "Adagio molto e cantabile" (very slow and songlike), provides a complete contrast to the driving energy of the Scherzo. It is in the key of B flat major and has two themes which are presented in alternation. The first theme has a sublime, transcendent quality typical of Beethoven's late works, and the second theme, an ornamented stepwise rising line, conveys longing and optimism.

The Finale opens with a dramatic dialogue between the woodwinds and brass on the one hand, and the cellos and basses on the other. Following a noisy, dissonant outburst from the woodwinds and brass, the low strings respond with a chiding passage in the style of a vocal recitative. An even more intense exchange follows. Brief quotations from each of the

first three movements are presented in turn. The cellos and basses abruptly dismiss the first movement theme, but their tone is increasingly conciliatory as they respond to the themes of the second and third movements. When the woodwinds tentatively offer a new song-like melody, they greet it with approbation and encouragement, then take up the new theme, which is then repeated and varied in successively higher registers by the other instruments. The exuberant mood is interrupted by a plaintive passage in the flute and oboe, and we are plunged back into the dissonant "chaos" music of the opening. This time a baritone responds, "O friends, not these sounds! Something more joyful!", and launches into Friedrich Schiller's "Ode to Joy." The chorus joins in, alternating with a solo quartet, culminating in a joyful exclamation of "before God!"

In the next section, marked "Alla Marcia" ("march-like"), a scraggly Turkish military band approaches. A tenor urges his listeners to joyfully follow the path they are on, and the chorus enthusiastically follows his lead. The driving 8th notes in 6/8 meter and high register reinforce the heady mood of the ensuing passage that leads into a reprise of the "Ode." This is followed by a section marked "Andante maestoso," in which the tenors, basses and trombones extend an embrace to all the people of the world, and the chorus answers. One of the high points of the movement is a stirring double-fugue setting of the "Ode to Joy" in a lilting 6/4 meter that is followed by

a hushed section full of wonder. In the closing section, reverent passages by the solo quartet alternate with choral passages that express boundless optimism. Beethoven repeatedly emphasizes "Alle Menschen" (all people) as the movement comes to an exultant close.

The premiere of the symphony took place on May 7, 1824. The composer, by then totally deaf, stood on the podium and beat time while the regular conductor stood nearby and actually led the performance, having instructed the performers in advance to follow him and ignore Beethoven. After the triumphal finale, Beethoven, his back to the audience, was oblivious to the tumultuous applause, and the alto soloist had to take his arm and gently turn him around to witness the public's enthusiastic response.

It would be hard to exaggerate the significance of Beethoven's Ninth Symphony for the composers of the 19th- and early 20th centuries, including Wagner, Mendelssohn, Brahms, Bruckner, and Mahler. The first radical feature of the work—beginning the opening movement out of nothing—was adopted by Bruckner in his third symphony and by Mahler in his first one. The second innovation—adding text and voices to the finale—was regarded by Wagner as a decisive step toward the "great universal artwork of the future," and served as both an inspiration for and validation of his own music-dramas. Mendelssohn incorporated voices into the extended finale of his second symphony, the "Lobgesang," and three of Mahler's symphonies, the second, third, and eighth, also call for chorus and orchestra.

In a letter dated June 24, 1824, Carl Czerny wrote a friend,

Beethoven finally gave repeated performances of his long-awaited concert, and in the most striking manner astonished everyone who feared that after ten years of deafness he could now produce only dry, abstract works,

bereft of imagination. To the greatest extent, his new Symphony breathes such a fresh, lively, indeed youthful spirit; so much power, innovation and beauty as ever [came] from the head of this ingenious man, although several times he certainly gave the old wigs something to shake their heads about.

Even today the symphony, perhaps the most famous piece in the classical repertory, continues to touch and inspire us as it did the audiences who first heard it in 1824.

### ***Friede auf Erden*, Op. 13**

Arnold Schoenberg (1874–1951) the founder of the so-called "Second Viennese School," composed *Friede auf Erden*, a setting of a Christmas poem by the Swiss poet Conrad Ferdinand Meyer between 1906–07. Initially conceived as an *a cappella* 8-part chorus, he completed the orchestral score four years later, and the work received its premiere in Vienna on December 9, 1911. It is one of the last works he composed in a tonal style, though it is permeated with harmonic exploration. Of the two versions, he clearly preferred the pure unaccompanied choral sound of the *a cappella* version, writing that the accompaniment "makes secure intonation possible but is not to be regarded as a compositionally necessary part of the work!"

In a letter written to Hermann Scherchen in 1923, his idealism shattered by the First World War, Schoenberg described the piece as "an illusion for mixed choir. . . . [W]hen I composed it, [I believed] that this pure harmony among human beings was conceivable."

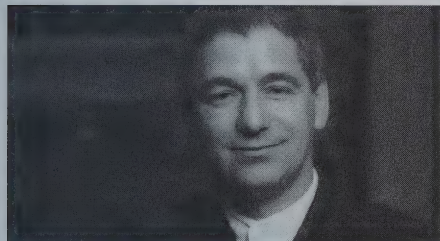
—Mary Greer

*Musicologist and conductor Mary Greer is the Christopher Hogwood Research Fellow for the 2002–2003 season. A graduate of Yale and Harvard, she directs "Cantatas in Context," a Bach cantata series in New York City. Her dissertation on Bach's sacred duets is to be published by Scarecrow Press.*



# Artist Profiles

## Grant Llewellyn, conductor



Grant Llewellyn, now in his second season as Music Director of the Handel and Haydn Society, has earned the acclaim of critics and audiences alike, and has established his presence as an engaging and dynamic force in Boston's musical life. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Associate Conductor of the BBC National Orchestra of Wales, Principal Guest Conductor of the Stavanger Symphony, and Principal

Conductor of the Royal Flanders Philharmonic. Mr. Llewellyn retains an especially close link with the BBC National Chorus and Orchestra of Wales, where he holds the title of Conductor in Residence. He has appeared as guest conductor with leading orchestras of the world, including the Québec Symphony Orchestra, the Toronto Symphony, the Netherlands Chamber Orchestra, the Houston Symphony Orchestra, the St. Paul Chamber Orchestra, and others. Recent projects include Mr. Llewellyn's debut with the English National Opera conducting *The Magic Flute*, *Dido and Aeneas* at Spoleto USA, and Mozart's *The Magic Flute* with the Opera Theatre of St. Louis. He was co-director of the Tanglewood Music Center Conducting Fellowship program this past summer.

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## Handel and Haydn Society

Under the leadership of music director Grant Llewellyn and conductor laureate Christopher Hogwood, the Society is a leader in historically informed performance, specializing in music for chorus and period orchestra from the Baroque and Classical eras. Each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Now in its 188th season, the Society has a long tradition of musical excellence. In the nineteenth century, Handel and Haydn gave the American premieres of Handel's *Messiah* (1818), which the Society has performed

every year since 1854, Haydn's *The Creation* (1819), Verdi's *Requiem* (1878) and Bach's *St. Matthew Passion* (1889). Recent seasons have included collaborations with prominent jazz artists, a series of semi-staged operas, weekend-long festivals, and world and American premieres. The Society's ambitious Educational Outreach Program brings the joy of classical music to more than 10,000 students each year in over 50 public schools throughout Massachusetts. Handel and Haydn recently received a Grammy Award for its recording of Sir John Tavener's *Lamentations and Praises*.

## Ellen Chickering, soprano



Soprano, Ellen Chickering, sings extensively in the New England area. In the recent seasons, she sang Mahler's 8th Symphony with the Boston Philharmonic in Boston and New York's Carnegie Hall and the title role in Barber's *Vanessa* with Boston Academy of Music at the Majestic Theatre. This past season she sang two of Puccini's heroines: Tosca in *Tosca* and Minnie in *La Fanciulla del West* with the Commonwealth Opera and Boston Academy of Music. In May

2002 she made her Kennedy Center debut singing the soprano solo in Beethoven's *Missa Solemnis* with the Washington Chorus. Ms. Chickering has sung with the Minnesota Opera, Boston Academy of Music, Santa Fe Opera, Merrimack Lyric Opera, Kansas City Lyric Opera, and Connecticut Concert Opera. Ms. Chickering has made four concert tours to Japan singing Handel's *Messiah* and Beethoven's Symphony No. 9 with the Shinsei Nihon Symphony and the Telemann Chamber Orchestra among others. Ms. Chickering is on the voice faculty of the University of Southern Maine, where her students have included graduates of the Handel and Haydn Vocal Apprenticeship Program. These performances mark her debut with the Handel and Haydn Society.

## Mary Phillips, mezzo-soprano



A compelling stage presence, Mary Phillips has garnered praise for her performances in a wide range of repertoire. She is in demand by opera, concert, and recital presenters worldwide. Operatic appearances include the opera companies of Dallas, Seattle, Sarasota, Tulsa, Fort Worth, San Francisco, Virginia, and Birmingham in such diverse works as Rameau's *Platée*, Britten's *A Midsummer Night's Dream*, *Die Zauberflöte*, *Ariadne auf Naxos*, *Don Giovanni*, and *Carmen*.

On the concert stage, she has appeared with such ensembles as the New York Philharmonic, Atlanta Symphony, Los Angeles Philharmonic, Orchestra of St. Luke's, and the Colorado Symphony, and with such acclaimed conductors as Kurt Masur, Robert Shaw, Zubin Mehta, Nicholas McGegan, and Eve Queler. Future appearances include the Scottish Opera, the Gran Teatre Del Liceu, and the role of Carmen for Seattle Opera. Ms. Phillips holds degrees from Rhode Island College and Yale University and has been recognized in numerous prestigious competitions such as the Kennedy Center National Acting Award and Regional Winner for the 1994 Metropolitan Opera Auditions. She makes her Handel and Haydn Society debut in these concerts.



## William Hite, tenor



The eloquence and warmth of William Hite's singing has earned him wide critical acclaim across North America. A frequent guest with the Handel and Haydn Society, recent performances include Bach's "Coffee" Cantata in January, 2001 and Handel's *Acis and Galatea* in April, 1999. He is a noted performer of opera, oratorio and recitals and has appeared with the Boston Symphony Orchestra, the American Symphony Orchestra, the San Diego Symphony,

the Washington Bach Consort, the New York City Ballet, Boston Baroque, Emmanuel Music, Tafelmusik and Philharmonia Baroque under the direction of such conductors as Seiji Ozawa, Nicholas McGegan, Christopher Hogwood, Robert Spano, John Harbison, and Craig Smith. His operatic credits include the title roles in *The Rake's Progress*, *Acis and Galatea*, *Il ritorno d'Ulisse in patria* and Cavalli's *L'Ormindo*, as well the role of Roderick Usher in the world premiere of the Philip Glass opera *The Fall of the House of Usher* at the American Repertory Theater and the Kentucky Opera. He performed the role of Orfeo in Peri's *Euridice* with the Long Beach Opera and has been a regular at the Boston Early Music Festival. Mr. Hite has been recently appointed to the voice faculty at the University of Massachusetts in Amherst.

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## Stephen Powell, baritone



Mr. Powell's operatic engagements are marked by his commanding stage presence and tonal beauty. Recent performances have brought him to the Portland Opera, Lyric Opera of Chicago, Edmonton Opera, and Florentine Opera. With the Metropolitan Opera, Mr. Powell has sung in *Turandot* and *Boris Godunov*. On opening night of New York City Opera's 1995-96 season, he created a sensation singing the title role in Hindemith's *Mathis der Maler*. Subsequent roles

with that company include *Die Zauberflöte*, *Madama Butterfly* and *Der Rosenkavalier*. Other performances include the role of Clayton McAlister in Carlisle Floyd's *Cold Sassy Tree* and as Ping to Jane Eaglen's *Turandot*, both with San Diego Opera. Orchestral highlights of past seasons include Handel's *Messiah* with the Montreal Symphony, Boston Baroque, Les Violons du Roy and Mahler's Symphony No. 8 with the San Francisco Symphony under the baton of Michael Tilson Thomas. Mr. Powell has performed *Carmina Burana* with the Philadelphia Orchestra under Charles Dutoit and toured North America with Edo de Waart and the Sydney Symphony. Stephen Powell returns to the Handel and Haydn stage having made his debut in December, 2001 singing Handel's *Messiah* with music director Grant Llewellyn.

# Handel and Haydn Society Orchestra

## **VIOLIN I**

**Daniel Stepner**, concertmaster

*Joan & Remsen Kinne Chair*  
 Krista Buckland Reisner  
 Julie Leven  
 Jane Starkman  
 Clayton Hoener  
 Dianne Pettipaw  
 Sue Rabut Cartwright  
 Guiomar Turgeon  
 Lena Wong  
 Anne-Marie Chubet

## **VIOLIN II**

**Linda Quan**

*Dr. Lee Bradley III Chair*  
 Etsuko Ishizuka  
 Julia McKenzie  
 Barbara Englesberg  
 Judith Gerratt  
 Mark Beaulieu  
 Lisa Brooke  
 Maria Benotti  
 Nina Falk  
 Christina Day Martinson

## **VIOLA**

**David Miller**

*Chair funded in memory  
 of Estah & Robert Yens*  
 Anne Black  
 Joan Ellersick  
 Christof Huebner  
 Susan Seeber  
 Laura Jeppesen  
 Dorcas McCall  
 Elizabeth Rose

## **CELLO**

**Sarah Freiberg**

*Candace & William  
 Achtmeyer Chair*  
 Alice Robbins  
 Guy Fishman  
 Marc Moskovitz  
 Timothy Merton  
 André O'Neil

## **BASS**

**Jay Elfenbein**

*Amelia Peabody Chair*  
 Deborah Dunham  
 Gregory Koeller  
 Robert Nairn

## **FLUTE**

**Christopher Krueger**

Wendy Rolfe

## **PICCOLO**

Sandra Miller

## **OBOE**

**Stephen Hammer**

*Chair funded in part by  
 Dr. Michael Fisher Sandler*  
 Marc Schachman

## **CLARINET**

**Eric Hoepfner**

Diane Heffner

## **BASSOON**

**Andrew Schwartz**

Marilyn Boenau

## **CONTRABASSOON**

Thomas Sefcovic

## **HORN**

**Richard Menaul**

*Grace & John Neises Chair*  
 Lowell Greer  
 John Boden  
 R.J. Kelley

## **TRUMPET**

**Bruce Hall**

Jesse Levine

## **TROMBONE**

**Robert Couture**

Hans Bohn  
 Brian Kay

## **TIMPANI**

John Grimes

## **PERCUSSION**

Richard Flanagan  
 Craig McNutt  
 Nancy Smith

# Handel and Haydn Society Chorus

**John Finney, Chorusmaster**

*The Cabot Family Chorusmaster Chair*

## **SOPRANO**

Gail Plummer Abbey  
 Roberta Anderson  
 Elizabeth J. Brant  
 Marilyn Bulli  
 Susan Consoli  
 Janice Giampa  
 Sharon Kelley  
 Shannon Larkin  
 Mara Luzzo  
 Jill Malin  
 Carol Millard  
 Ensun Song  
 Jamie Van Eyck  
 Angela Vanstory Ward  
 Kristen Watson

## **ALTO**

Marylène Altieri  
 Carrie Cheron  
 Marya Danihel  
 Jessica A. Hanf  
 C. Heather Holland  
 Rebecca O'Brien  
 Deborah Cundey Owen  
 Susan Byers Paxson  
 Krista River  
 Kamala Soparkar  
 Letitia Stevens  
 Laurie Szablewski  
 Majje Zeller

## **TENOR**

Charles Blandy  
 James DeSelms  
 Thomas A. Gregg  
 Stuart M. Grey  
 Daniel A. Hershey  
 Murray Kidd  
 Christopher Marrior  
 Randy McGee  
 Terence McKinney  
 Jason S. McStoots  
 Arthur Rishi  
 Mark Sprinkle  
 William E. Ward

## **BASS**

Jonathan Barnhart  
 Peter Gibson  
 Paul Guttry  
 Joe Dan Harper  
 Herman Hildebrand  
 Kyle Hoepner  
 Brett R. Johnson  
 Matthew Murphy  
 Nikolas Nackley  
 Clifford Rust  
 Gregory Stuart  
 Sumner Thompson  
 Donald Wilkinson  
 Douglas Williams

*The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.*



# Program Texts

**Arnold Schoenberg**

**FRIEDE AUF ERDEN, OP. 13**

text by Conrad Ferdinand Meyer (1825-1898)

Translation by Dr. Sibylle Mager, 2003

Da die Hirten ihre Herde  
 Ließen und des Engels Worte  
 Trugen durch die niedre Pforte  
 Zu der Mutter mit dem Kind,  
 Fuhr das himmlische Gesind  
 Fort im Sternenraum zu singen,  
 Fuhr der Himmel fort zu klingen:  
 "Friede, Friede auf der Erde!"

Seit die Engel so geraten,  
 O wie viele blut'ge Taten  
 Hat der Streit auf wildem Pferde,  
 Der geharnischte vollbracht!  
 In wie mancher heil'gen Nacht  
 Sang der Chor der Geister zagend,  
 Dringlich flehend, leis verklagend:  
 "Friede, Friede auf der Erde!"

Doch es ist ein ew'ger Glaube,  
 Daß der Schwache nicht zum Raube  
 Jeder frechen Mordgebärde  
 Werde fallen allezeit:  
 Etwas wie Gerechtigkeit  
 Webt und wirkt in Mord und Grauen  
 Und ein Reich will sich erbauen,  
 Das den Frieden sucht der Erde.

Mählich wird es sich gestalten,  
 Seines heil'gen Amtes walten,  
 Waffen schmieden ohne Fährde,  
 Flammenschwerter für das Recht,  
 Und ein königlich Geschlecht  
 Wird erblühn mit starken Söhnen,  
 Dessen helle Tuben dröhnen:  
 Friede, Friede auf der Erde!

As the shepherds guided their flock,  
 And bore the angel's salutation  
 Through the lowly portal, onward  
 To the Mother and her Child,  
 The Hosts of Heaven led the song,  
 Through the starry spheres,  
 Heaven led the song proclaiming:  
 "Peace, O Peace upon the Earth!"

Since that time of angels,  
 O how many deeds so bloody  
 has that armored horseman, Conflict,  
 on his wild horse brought forth!  
 On how many holy nights  
 sang the choir of spirits quaking,  
 pressingly and softly pleading:  
 "Peace, O Peace upon the Earth!"

Yet survives belief eternal  
 that the weak shall not forever  
 fall as helpless victim to each  
 murderers' wicked indignity.  
 Righteousness, or something kin,  
 weaves and works in carnage and horror,  
 and a kingdom shall rise up,  
 seeking Peace upon the Earth.

Slowly shall its form develop,  
 holy duties to fulfill,  
 weapons free of danger forging,  
 flaming swords for cause of Right.  
 And a royal line  
 With mighty sons shall bloom  
 whose bright trumpets peal proclaiming:  
 "Peace, O Peace upon the Earth!"

**Ludwig von Beethoven****SYMPHONY NO. 9 IN D MINOR, OP. 125**

text after "An die Freude" by Friedrich von Schiller (1759-1805)

O Freunde, nicht diese Töne, sondern lasst uns  
angenehmere anstimmen, und freudenvollere.  
Freude, schöner Götterfunken  
Tochter aus Elysium  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum.  
Deine Zauber binden wieder,  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,  
Eines Freundes Freund zu sein  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf' dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund.

Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Wandelt, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!  
Diesen Kuß der ganzen Welt!  
Brüder! überm Sternenzelt  
Muß ein lieber Vater wohnen!

Ihr stüzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn überm Sternenzelt!  
Über Sternen muß er wohnen.

O friends, not these notes! Rather let us take up  
something more pleasant, and more joyful.  
Joy, lovely divine light,  
Daughter of Elysium  
We march, drunk with fire,  
Holy One, to Thy holy kingdom.  
Thy magic binds together  
What tradition has strongly parted,  
All men will be brothers  
Dwelling under the safety of your wings.

He who has had the great pleasure  
To be a true friend to a friend,  
He who has a noble wife  
Let him join our mighty song of rejoicing!  
Yes, if there is a solitary soul  
In the entire world which claims him  
If he rejects it, then let him steal away  
Weeping out of this comradeship.

All beings drink in joy  
From nature's breasts.  
All good and evil things  
Follow her rose-strewn path.  
She gives us kisses and grapes,  
A friend, tested unto death,  
Pleasure is given even to the worm  
And the cherubim stand before God.

Happy, like thy Sun which flies  
Through the splendid Heavens,  
Wander, Brothers, on your road  
Joyful, like a hero going to victory.

Be embraced, you multitudes,  
In this kiss of the entire world.  
Brothers, over the canopy of stars  
A loving Father must live.

Do you fall in worship, you millions?  
Do you sense the Creator, world?  
Seek Him above the canopy of stars!  
Surely He lives above the stars.



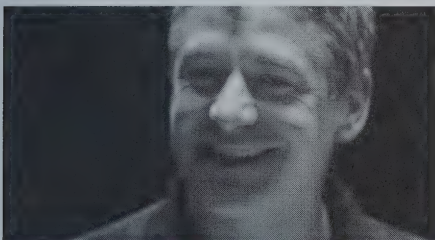
# 2003-2004 Season

## An Interview with Grant Llewellyn

Music Director Grant Llewellyn offers a behind-the-scenes look at what's in store next season.

---

### 2003-2004: THE ITALIAN SEASON



Grant Llewellyn

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*QUESTION: Why an "Italian Season?"*

GL: I've spent a great deal of time in Italy, as a student and on holiday. I'm drawn to the Italian people—their warmth, color, humor, and temperament. It's this spirit that I hear and feel in Italian choral and instrumental music.

*Q: The season opens with the first fully staged production of Monteverdi's Vespers 1610. What will that be like?*

GL: In addition to our orchestra and singers, there will be a troupe of Asian dancers - all female - from Korea, China, Indonesia, Bali and Japan. The stage director Chen Shi-Zheng is from China but has worked for the past ten years producing opera in North America and Europe. He'll bring a uniquely Asian perspective to this love song to the Virgin Mary.

*Q: What's the scenario?*

GL: The Virgin Mary is a revered figure in Eastern cultures. The dancers will use Asian movement and gestures to convey these sentiments.

*Q: Tell us about the Roman Holiday program featuring music Handel wrote in Italy.*

GL: Handel was intoxicated by the new sights and sounds he experienced during his three-year stay in Rome. It was a very exciting time for him, and it produced some of his most inspired and beautiful music. Many works from that time—like the *Dixit Dominus*—have a terrific rhythmic drive and bright tonalities. The sheer virtuosity that's required of the chorus is extraordinary.



**Grant Llewellyn leads the Chorus this past December**

*Q: For the Baroque Love Duets, why did you choose Sanford Sylvan and Christine Brandes?*

GL: When Sandy and Chris sing you're hearing the Rolls Royce's of the vocal world. They are keenly aware of the musical aesthetic and the style of the Baroque period. To have them on our season is something really special.

*Q: The Devil's Trill program features instrumental music written during the Italian Baroque? What was the role of the violin maker?*

GL: The instruments built in that period—those by Amati or Stradivari—sounded so fantastic that players worked harder and harder to play faster, higher, louder, and softer. Many of the players were composers, like Vivaldi and Tartini. Some of them became travelling superstars of the day, and wrote brilliant display pieces for themselves.

*Q: Tell us about the Vivaldi and Verdi program. What's the thread?*

The Verdi pieces are centrally inspired by a devotion to the Virgin Mary and the Vivaldi works are also religious. The Verdi pieces are unaccompanied and require a sort of purity and classicism that I think is entirely in keeping with the sacred aesthetic of Vivaldi's Gloria's.

*Q: Our chorus usually sings Baroque and Classical repertoire. What is it like for them to make the leap to Verdi?*

GL: There's absolutely no difference. Our singers work especially well with period instruments yet also possess a warmth and richness, that I think especially suits Symphony Hall and music by Verdi. What's key is that the voices blend beautifully together.

---

**I look forward to coming to Boston to perform with our instrumentalists and singers more than I do anywhere else.**

---

*Q: You've been Music Director for almost two years. Any thoughts or impressions?*

GL: I have to say that I look forward to coming to Boston to perform with our instrumentalists and singers more than I do anywhere else. There's a freshness and willingness to work hard and get it right. But beyond getting it right, there is a thrill about performing that I find particularly exciting.

**Subscriptions are available by calling the Handel and Haydn Box Office at 617 266 3605 or by visiting [www.handelandhaydn.org](http://www.handelandhaydn.org).**



# Recent News

## From Handel and Haydn

### GRAMMY AWARD FOR HANDEL AND HAYDN!

The Handel and Haydn Society and the vocal ensemble Chanticleer of San Francisco won a Grammy Award in the Best Small Ensemble Performance category for the recording of Sir John Tavener's *Lamentations and Praises*.

### AMERICAN CLASSICAL MUSIC HALL OF FAME

Handel and Haydn was inducted into the American Classical Music Hall of Fame in a ceremony on the stage of Symphony Hall last December. Other inductees this year include such acclaimed artists as soprano Jessye Norman, conductor Leonard Slatkin and composer John Cage.

### HANDEL AND HAYDN NOW ON ANDANTE.COM

Concerts of the Handel and Haydn Society are now available for streaming on Andante, the premier web site for classical music. The Society is the only choral or period instrument organization in North America to be featured. The streaming began on March 17 with Bach's Mass in B Minor, which was rated the top pick of the week by Andante members. To find out more, log onto Andante.com.

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### TANGO MUSIC AND DANCE AT THE COPLEY THEATRE

An ensemble of musicians from the Handel and Haydn Society joins a group dancers for an evening a tango music and dance at the Copley Theatre on Friday, April 25 at 8:00 p.m. The Copley Theatre is located 225 Clarendon Street in Boston. The concert is free-of-charge. Tickets are not required. For more information call 617-262-1815.

### YOUNG VOICES IN THE SPOTLIGHT!

Four choral ensembles from the Handel and Haydn Vocal Apprenticeship Program (VAP) perform together at Eliot Church in Newton on Sunday, May 11 at 7:30 p.m. Led by conductors Matthew Garrett and Lisa Graham, this concert features classical favorites by Handel, Mendelssohn and Copland, as well as jazz, gospel and folk music.

On Sunday, June 8 at 3:00 p.m. the Society holds its annual VAP High School Soloists and Award Ceremony at New England Conservatory's Brown Hall. Students sing selections for solo voice or small vocal ensemble. Performers in this program receive private voice and piano lessons, music theory instruction, and coaching in ensemble singing. Both events are free.

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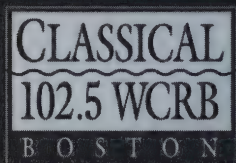


## If You Love The Ninth, See You on the Twelfth.

On July 12th, the  
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The Handel and Haydn Society's \$4.0 million Vision Campaign provides resources to enhance the quality of all performances and to reach new audiences. The Society is also in the midst of a \$2.5 million Capital Campaign for permanent endowment and working capital reserve funds. We are grateful to the following donors whose generous, multi-year commitments will guide the Society into the 21st century.

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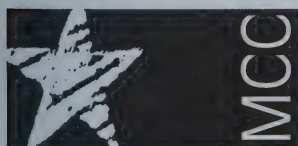
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Have you taken *note*  
of the new  
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**The Symphony Café will open at 5:30pm for all Handel and Haydn performances, except for December 7 and December 8. Due to longer performances on these dates, the Café will open at 6pm.**

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- **For reservations, please call (617) 638-9328.**
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
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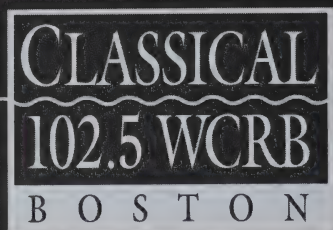
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